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THE RETURN OF ***MYSTERY SCIENCE THEATER 3000***

Rainy Day

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FAVORITE MN ARTIST/GROUP: Prince, Prince, Prince #dragrevolution

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FAVORITE MN EXPERIENCE OR EVENT: Pride, duh!

PROUDEST BARTENDER ACCOMPLISHMENT:

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WHAT'S THE STRANGEST DRINK REQUEST YOU'VE EVER RECEIVED?: A non-alcoholic Old Fashioned.

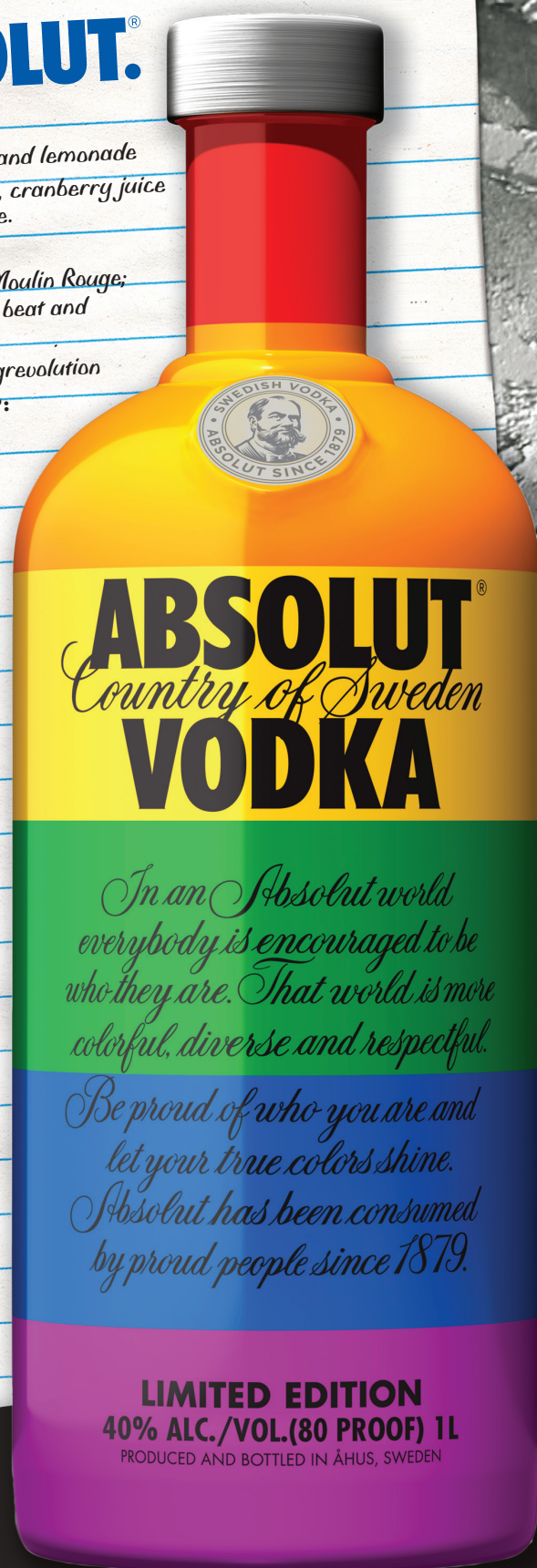
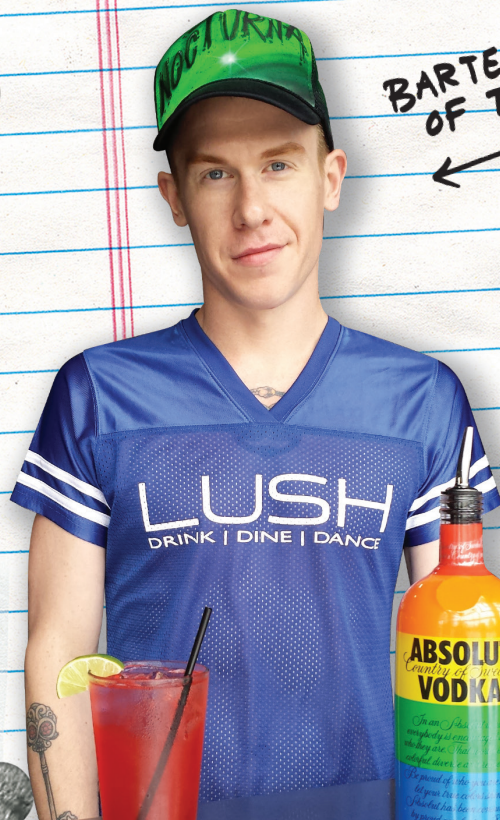
So, bitters and a cherry?

IF YOU WERE A BOX OF CEREAL, WHAT WOULD YOU BE AND WHY?:

Lucky Charms, because I'm magically delicious.

BARTENDER
OF THE WEEK

Will



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THE RETURN OF 'MYSTERY SCIENCE THEATER 3000'

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By Bryan Miller

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SAVAGE LOVE
CROSSWORD

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PHOTO BY E. KATIE HOLM

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5 SECONDS OF SUMMER

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LIVE NATION

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June 23
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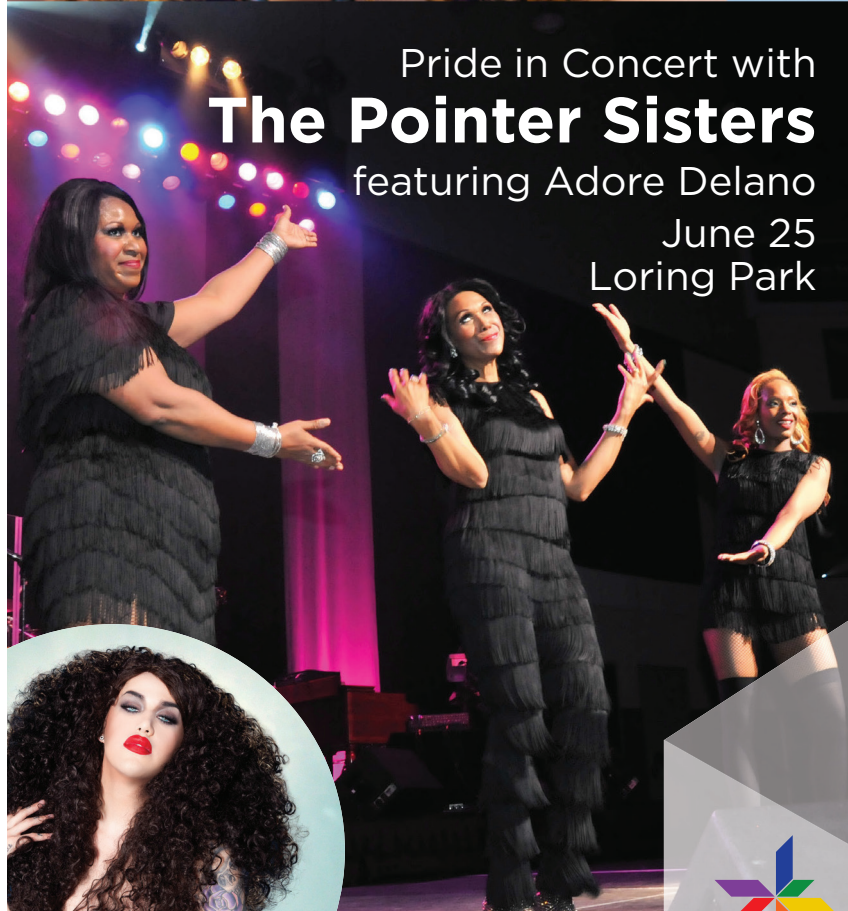
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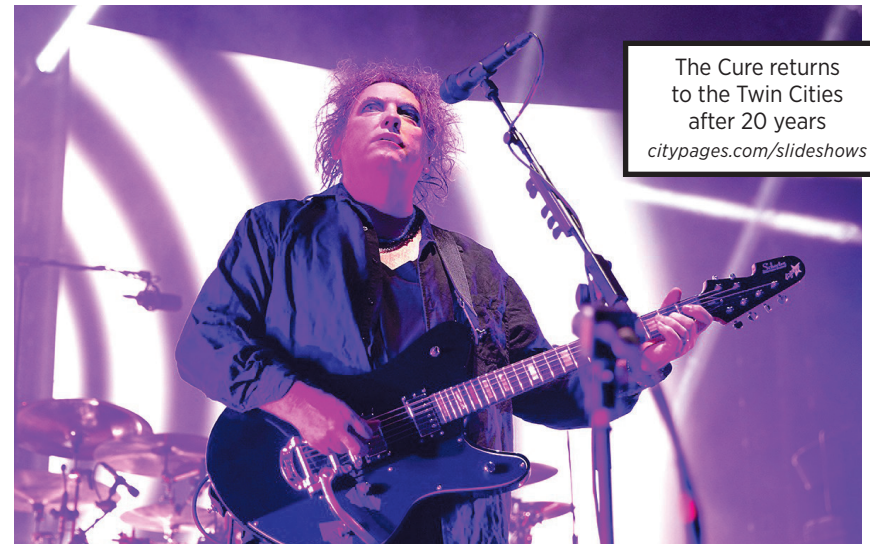
June 25
Loring Park



Ticket info at **tcpride.org**



THE SHORTLIST



The Cure returns
to the Twin Cities
after 20 years
citypages.com/slideshows

BILLY BRIGGS

THE STAT SHEET

200

Number of unfilled jobs at
the Mall of America, not including
vacant positions at the stores.

7.5%

The University of Minnesota's latest
tuition hike for non-Minnesota residents,
more than double the rate of inflation.

\$9.50

The mall's base pay,
which comes in at \$4,000 below
the federal poverty level for
a full-time worker.

\$55,000

Fine Eden Prairie's Mical Caterina
received from the FAA for using a drone
to photograph a Cecil the Lion protest
in St. Paul.

**"Ali Jimenez-Hopper is just giving us
a tiny peek at her Klan robes."**

Reader Sal Smith, responding to "Ali Jimenez-Hopper, bad politician, talks about 'half-black' opponent's lesbian 'lifestyle,'" at citypages.com

HIGHER EDUCATION

MNSCU, the mothership for the Minnesota state university system, has quietly decided to double the price for students to take college credit courses while still in high school.

The kids don't pay for the classes. Their schools do. But schools also provide the teachers, which leaves one to wonder how MnSCU can jack the bill when it's essentially just handling paperwork. Especially when these programs are so effective.

For example, black kids enrolled in these courses are 30 percent more likely to graduate than those who aren't. Now some schools worry they'll have to drop the programs.

POPULAR STORIES

AT CITYPAGES.COM

MACKLEMORE at Target Center:
An embarrassing timeline

Sick dogs, hamsters missing eyes,
and a decomposing hedgehog
at **HAR MAR PET**

Dozens fired at
ST. PAUL CHARTER SCHOOL in
suspected union retaliation

Insanely long lines at opening day
of **SHAKE SHACK**, Mall of America

FEMINIST GRAFFITI in
south Minneapolis:
Men are 'jealous of our orgasms'

TIMIDITY'S CURSE

Wired calls out Minnesota,
Land of 10,000 People Too Polite to Be Good Drivers

Minnesota's private shame has become its national embarrassment.

You can thank Wired magazine, with its recent story about the state's enduring failure to adopt the "zipper merge," a widely used — as in: almost everywhere but here — method of merging in highway traffic. Done properly, the zipper system has traffic moving faster, and with fewer accidents.

Done not at all, as here in Minnesota, and we wind up with one lane flying along at speed, with another row of drivers inching along, begging for an opening in the fast lane. We get caught in our zipper.

Wired thinks it's because we Minnesotans "might be a bit too polite." Naturally, this suggestion leaves us quietly outraged, and fills our heads with a half-dozen obscene words we'd like to direct at the writer: Does

anyone know someone from Boston who would call up Wired and say some of these words for us?

The zipper concept is an easy one to grasp. If the lane you're driving in will end sometime soon, wait until you're closer to that terminus to tuck over into the next available lane. Do not slow down or (dear God) stop long before you need to in an attempt to join the pack, or so as to avoid seeming like you're exploiting your lane at the expense of others.

When the zipper technique is employed correctly, it results in side-by-side cars coming together (one of yours, one of theirs; repeat)... like a zipper! Now we get it!

From whence does our opposition to this sound thinking stem? Wired quotes a couple responses to a recent MnDOT anonymous survey, noting one driver who says the people who merged early, or were



KADMY

already in the still-open line, seem bitter toward those who waited to merge.

Wrote another: "Maybe it just feels wrong? I feel guilty about passing all those people at the end."

Note: Here in Minnesota, we can't even avoid phrasing our feelings as a question on anonymous surveys to the department of transportation. How will we ever merge?

Turns out there's hope. A MnDOT study found that 45 percent of drivers in the 25-34 age group are OK with the idea of zipper-

ing; just 8 percent (!) of our state's seniors were comfortable.

More motivation: This month, Kansas is starting its campaign to encourage drivers to start maneuvering this way. Maybe MnDOT's awareness efforts should incorporate some state-to-state rivalry. "Zipper merge: Because we'll be damned if Kansas is better than us at this."

Wait, was that rude? We didn't mean anything by it. Here — no, no — you go first. We insist. —MIKE MULLEN

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Why Arne Carlson is voting for Clinton

The former governor didn't leave the Republican Party. It left him.



Mike Mullen

A condensed version of a conversation with Arne Carlson, Minnesota's governor from 1991-99: I was working for Hubert Humphrey in 1960, '61, and a real tension grew between labor and the academic wing of the Democratic Party. It was manifested very sharply here in Minnesota.

I had been getting more and more into budgets. And you've got to remember, in those days, Democrats would keep running all these deficits. So I felt more comfortable with Republicans, particularly on the budgetary side, and I still do.

People forget, in the 1960s, the Minneapolis City Council was Republican. I was the majority leader. Now there isn't a single Republican, and there isn't a prayer.

We in America tend to use this phrase "all of a sudden." There's no all of a sudden. This has been going on almost 40 years, going back to the 1970s. In Minnesota, it erupted in the form of Christian conservatives coming in. They first came into the Democratic Party. And they introduced this litmus-test philosophy, largely on the issue of abortion, but there was strong religious overtones. And they found the Democratic Party pretty hostile.

I would say in the '80s, the takeover of the Republican Party was complete. It also started to take on some ugly overtones on human rights, the feeling that we, society, had gone too far, for human rights.

I had introduced, I think, the first gay rights bill in Minnesota's history when I

was on the Minneapolis City Council. That would've been 1965 or '66. That became the defining issue of the 1994 campaign. I was booed off the stage in St. Cloud — I was the governor, for Christ's sake — and booed in Forest Lake. They invited me to speak at the convention, and not only was I booed there, but they turned their backs on me.

I don't know how many times in American history a sitting governor was denied endorsement. But the rudeness was rather stunning.

I remember a story told to me by the former chairman of the Republican Party of Minnesota, Bob Brown. He said he got this brilliant young lawyer in St. Cloud to run for the Legislature, and he worked hard, got up and gave this very fine speech. Then this old fart from the county board gets up and says, "Y'all know me. I'm for guns and against abortion." Sat down to a standing ovation.

I really believe over the past 40 years the Republican Party has started to get more and more ugly. They kind of kept their feelings under wraps. But it was abundantly clear they were not supportive of human rights, of immigration, and they were openly hostile to gay rights. Then they got into one of the ugliest things you can do in a democratic society, and that's restricting the rights of people to vote. To me, that's very close to treason.

As long as all these undercurrents were kept as undercurrents, that's okay. The

minute they become central, you realize how embarrassing it is. Republicans are petrified, and I think with good reason.

Donald Trump, in fairness to him, didn't invent anything new. He's just repeating everything he had heard. This all existed long before he came along.

I haven't been impressed with him since day one. It starts with the hairdo, and gets worse as you go down.

Two people came into the campaign with public policy. And it was Jeb Bush and Hillary Clinton. And the media very quickly galvanized behind Donald Trump. They saw their ratings go up the more they covered Trump. They ignored Bush's attempt to talk about public policy, and virtually ridiculed him. I'm not often critical of the media, but I am this year. And it's driven mostly by television, and ratings.

They never really vetted Bernie Sanders, and to this day have not vetted Donald Trump. Hillary Clinton? Oh my God. No human being in history has been more vetted.

Hillary was a visitor in our home while I was governor. She'd been working on programs for children, and my wife was very interested in that as well. The two of them went into the fridge and made sandwiches and literally sat up until 1 o'clock in the morning talking. I found her very kind, a very good person.

Hillary did something First Ladies since Eleanor Roosevelt haven't done, and that was engage in public policy. She really

drove the healthcare debate, and that was the first concerted effort to demonize her, orchestrated by the insurance companies.

I think men have to realize their attitude toward women has not been fully appropriate. If a man like Donald Trump screams at his audience, that's okay, it's exciting, he's whipping his people up. If a woman does the exact same thing, she's shrill, unladylike.

Donald Trump has taken campaigning to a new low. I was surprised he was able to mimic a handicapped reporter, and there wasn't the outrage that situation warranted. Or John McCain, spends five years in "the hole." Trump never spent a day in the military, and basically implies McCain is some kind of loser.

I think you're going to see more and more people saying Trump is mentally ill, and you're going to see psychologists and psychiatrists suggesting he probably is. I think a lot of Republicans see that coming, and they don't know what to do about it.

But it kind of reminds me of the French Revolution. Once you've got that guillotine going, you know, eventually, that sucker's going to take your neck. ☞

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Jones Nelson, and Bill Corbett

E. KATIE HOLM

THE RETURN OF *MYSTERY SCIENCE THEATER 3000*

After an insanely successful Kickstarter, the crew reconvenes for the first time in 15 years

BY BRYAN MILLER

RIFFTRAX LIVE: MST3K REUNION SHOW
STATE THEATRE
6:45 P.M. TUESDAY, JUNE 28

*SPECIAL THANKS TO HEIGHTS THEATER
FOR PROVIDING THE PHOTO SHOOT LOCATION*

In the not-too-distant past — April 15 of last year, specifically, a pleasantly muggy spring night — hundreds of fans form a buzzing, chattering line that stretches the length of the damp sidewalk in front of Minneapolis’ Parkway Theater. They’re all waiting to watch a TV show that originally aired over two decades ago.

This is the night’s second sold-out screening of a classic episode of *Mystery Science Theater 3000*. Creator and original host Joel Hodgson is on hand for an intro and fan Q&A.

The throngs pack into the Parkway, sitting in seats worn to ideal comfort by untold thousands of asses

before. Focus on the pre-show babble and you can hear any number of the program’s countless inside jokes bouncing around the room.

“Watch out for snakes!” someone warns a friend.

“Cabot!” someone else shouts.

The then-55-year-old Hodgson takes the stage to hoots and roaring applause. He’s popular like a beloved ex-president: his reign vetted by history, his productive post-administration admired. Hodgson’s hair has lightened a bit and crept farther back from his wryly furrowed brow, but the former standup comic has lost none of the deadpan charm he first brought to the airwaves in 1988 when *Mystery Science Theater*

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

WEDNESDAY, JUNE 15



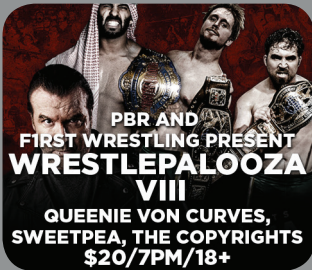
CATFISH AND THE BOTTLEMEN
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FRIDAY, JUNE 17



89.3 THE CURRENT PRESENTS TICKLE TORTURE
SOLID GOLD PSYMUN
HOSTED BY TIHIIIIIIIP
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SATURDAY, JUNE 18



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QUEENIE VON CURVES, SWEETPEA, THE COPYRIGHTS
\$20/7PM/18+

TUESDAY, JUNE 21



89.3 THE CURRENT AND CITY PAGES PRESENT BUILT TO SPILL
LOVE AS LAUGHTER
\$22/\$25/7PM/18+

WEDNESDAY, JUNE 22



STEPHEN "RAGGA" MARLEY
JO MERSA MARLEY, RICA NEWELL, RANJOY GORDON, ROCHELLE BRADSHAW, NICHOLAS LARAQUE
\$25/\$30/7PM/18+

THURSDAY, JUNE 23



CITY PAGES PRESENTS REVEREND HORTON HEAT
UNKNOWN HINSON, KOFFIN KATS, LINCOLN DURHAM
\$20/7PM/18+

FRIDAY, JUNE 24



FIRST AVENUE, 89.3 THE CURRENT, AND SMITTEN KITTEN PRESENT GROWN & SEXY PRIDE 2016
FT. CARMEN CARRERA, DYKE.S DO DRAG, AND MORE
\$15/9PM/18+

SATURDAY, JUNE 25



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FRIDAY, JULY 1



ROCKIN' 101 PRESENTS THE RETURN OF FLIPP
ENEMY PLANES VIA
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WEDNESDAY, JULY 6



CITY PAGES PRESENTS VIOLENT FEMMES
BRETT NEWSKI
\$30/7:30PM/18+

FRIDAY, JULY 8



REMEMBER THE TIME
7TH ANNUAL TRIBUTE TO THE MUSIC & LEGACY OF THE KING OF POP
FT. MIKE 2600, DAN SPEAK
\$8/\$10/9PM/18+

TUESDAY, JULY 12



THE WOMBATS
COAST MODERN
\$20/7:30PM/18+

FRIDAY, JULY 15



DJ KEEZY PRESENTS THE KLIT·UATION DANCE PARTY
FT. DJ SOPHIA ERIS, SHANNON BLOWTORCH, SARAH WHITE, MARIA ISA, MANCHITA, LADY MIDNIGHT, K.RAYDIO, THE LIONESS
HOSTED BY: MICAMARYJANE
\$10/\$12/9:30PM/18+

SATURDAY, JULY 16



"LETS GO CRAZY III" A TRANSMISSION TRIBUTE TO PRINCE
FT. DJ JAKE RUDH
\$8/\$10/9PM/18+

MONDAY, JULY 18



AESOP ROCK
ROB SONIC & DJ ZONE, HOMEBY SANDMAN, DEM ATLAS
\$20/7:30PM/18+

WEDNESDAY, JULY 20



DOLAN TWINS
40U TOUR, ALEX AIONO
\$30/6PM/ALL AGES

FRIDAY, JULY 22



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SATURDAY, JULY 23



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SATURDAY, JULY 30



GO FEST '16
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\$25/7PM/18+

FRIDAY, AUGUST 5



FOR LOVE AND ROCK 'N' ROLL
MUSICAL TRIBUTE TO THE WOMEN OF ROCK
\$15/\$17/8PM/18+

SUNDAY, AUGUST 7



CORINNE BAILEY RAE
\$31/\$36/7:30PM/18+

TUESDAY, AUGUST 9



BROODS
JARRYD JAMES
\$22.50/6PM/ALL AGES

FRIDAY, AUGUST 19



FIRST AVENUE, 93X, AND THE GENIUS OF FUN PRESENT ONE
THE ONLY TRIBUTE TO METALLICA
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WEDNESDAY, AUGUST 31



GUIDED BY VOICES
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FRIDAY, SEPTEMBER 9



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9/27 YOUNG THE GIANT - HOME OF THE STRANGE TOUR w/ RA RA RIOT 18+
9/28 LOCAL NATIVES w/ CHARLOTTE DAY WILSON 18+
9/29 THE FAINT w/ GANG OF FOUR 18+
10/07 DINOSAUR JR. 18+
10/09 BOYCE AVENUE BE SOMEBODY WORLD TOUR ALL AGES
10/11 JACK GARRATT 18+
10/16 PHANTOGRAM 18+
10/21 CLUTCH: PSYCHIC WARFARE WORLD TOUR 2016 w/ ZAKK SABBATH, KYNG 18+
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11/06 JAI WOLF 18+

7TH ST ENTRY

6/15 ADIA VICTORIA w/ BIG THIEF 18+
6/16 BRONCHO - DOUBLE VANITY TOUR 2016 w/ WINTER 18+
6/17 COREY PALMER & LOVETRADE w/ CUB SPORT, ASTRONOMIQUE 18+
6/18 ASTRONAUTALIS w/ CESCHI AND FACTOR CHANDELIER 18+ [SOLD OUT]
6/19 THE HUNNA w/ THE LIVING STATUES 18+
6/20 STEVE GUNN & THE OUTLINERS w/ PROMISED LAND SOUND 18+
6/21 PURE BATHING CULTURE w/ SOMBEAR, DEM YUUT 18+
6/22 BLACK MILK WITH LIVE BAND NAT TURNER - THE REBELLION TOUR 2016 w/ MALLY 18+
6/23 COMMUNION TWIN CITIES ft. BRENT COBB, SAM CASSIDY, MATT MAESON, SHELLY COLVIN 18+
6/24 WHILK & MISKY w/ ERIC MAYSON, MINA MOORE 18+
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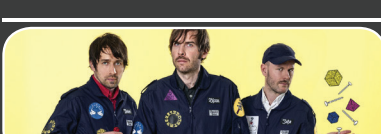
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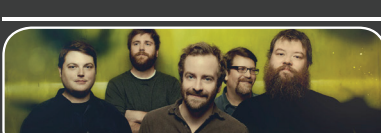
MONDAY, JUNE 20
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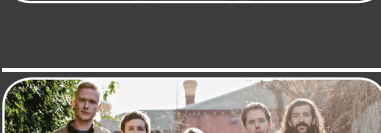
WEDNESDAY, JUNE 22
ZELLA DAY
w/ DREAMERS
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MONDAY, JULY 11
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THURSDAY, JULY 14
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w/ OKKYUNG LEE
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7/18 CAR SEAT HEADREST w/ STEF CHURA at the Triple Rock
7/23 DR. DOG w/ SHAKEY GRAVES at Surly Brewing Festival Field
7/28 I AM RAPAPORT: STEREO PODCAST at The Cedar
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8/05 HONNE at the Triple Rock
8/06 WHITE LUNG w/ GREYS at the Triple Rock
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- 6/17 **ASTRONAUTALIS** W/ CESCHI AND FACTOR CHANDELIER 8PM
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- 6/19 **OUTLAW BRUNCH** FT. THE GILDED PALACE SINNERS 10AM-3PM (NO COVER/ALL AGES)
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- 6/20 **KING KHAN & THE SHRINES** W/ GIORGIO MURDERER 8PM
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- 6/22 **DOPAPOD** 10PM
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- 6/24 **DAVID BAZAN** W/ LAURA GIBSON 8PM
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- 6/26 **JAZZ BRUNCH** FT. JAMES BUCKLEY TRIO W/ JT BATES, MIKE LEWIS 10AM-3PM (NO COVER/ALL AGES)
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- 6/28 **AIR TRAFFIC CONTROLLER** W/ ADVANCE BASE, SCARLETT TAYLOR 7:30PM
- 6/29 **FURY THINGS AND LUNCH DUCHESS TOUR KICKOFF** FT. BRUISE VIOLET, WRETCH, BATTLELART, BUG FIX, PERFORMANCE ART BY MR. PRINCESS 7:30PM
- 6/30 **SLIM CESSNA'S AUTO CLUB** W/ JEZEBEL JONES, VON STOMPER 8PM
- 7/01 **THE LOWEST PAIR AND DEAD HORSES** W/ JACK KLATT 8PM
- 7/02 **RUN WESTY RUN** W/ STOLYETTE 8PM

debuted on Minneapolis KTMA Channel 23. The stoner-ish faux-indifference of his youth has ripened into a comedy zen calm.

Hodgson shows off his old standup chops as he works the crowd, happily fielding questions he's probably answered dozens of times.

Then the main event: the notorious season-five finale, *Manos: The Hands of Fate*.

Mystery Science Theater 3000 is a high-concept, low-budget show celebrating cinema's worst. Each installment is framed by the exploits of the host — first

chological testing/torture. The core of the show is the movies themselves, screened in their excruciating near-entirety, which the host and his robot pals relentlessly mock in an effort to keep themselves sane.

For instance, *Manos: The Hands of Fate* (literal translation: *Hands: The Hands of Fate*) is an infamous obscurity unearthed by the *MST3K* crew. It's the story of a family road trip through Texas that ends in poorly choreographed disaster when the group runs across a PG-rated black-magic sex cult.

Manos is quite possibly among the five or 10 worst movies ever made. Seeing it on

WATCHING LIVE PEOPLE HECKLE TELEVISED PEOPLE HECKLING A SCREEN WITHIN A SCREEN IS SOME LOW-RENT POSTMODERN WEIRDNESS.

Hodgson, later head writer Mike Nelson, and soon to be Jonah Ray in the forthcoming revival of the series — who has been imprisoned on a drifting spaceship, a.k.a. the Satellite of Love, and forced to watch atrocious movies as part of ongoing psy-

the Parkway's big screen is hideous glory. The audience is in hysterics. People shout in unison with their favorite zingers.

Watching live people heckle televised people heckling a screen within a screen is some low-rent postmodern weirdness.



JOHN CROFT

Creator Joel Hodgson with Crowe T. Robot

It's all part of the delightful madness that made *Mystery Science Theater 3000* a nerd-comedy phenomenon that spawned a pair of post-show spinoffs featuring various configurations of the cast, touring live shows, and a streaming internet channel.

Now, thanks to the most successful video campaign in Kickstarter history, the little Minneapolis show made of home-glued props and arcana dredged from the cultural junk heap is making a multimillion-dollar

comeback. To celebrate, a rocketshipload of original cast members, along with both original hosts plus successor Jonah Ray, will reunite for their first-ever live show together, and they'll do it all back where it started: Minneapolis.



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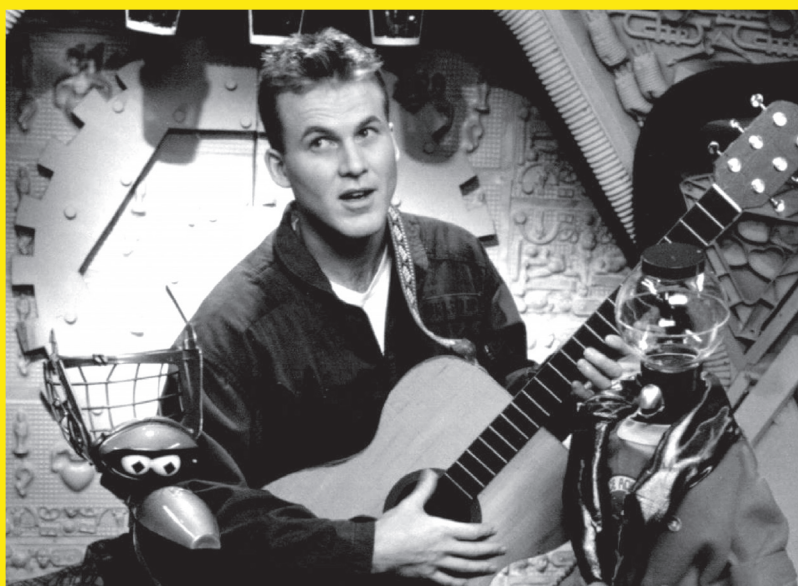


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There's something inherently un-Minnesotan about talking back at movies. The interrupting. The cry for attention. Criticizing all those people who probably worked real hard, y'know?

But *Mystery Science Theater* was born here when Stevens Point, Wisconsin, native Hodgson moved back to his adopted home of Minneapolis after a stint acting and doing standup in Los Angeles. He cooked up an idea at once kookily elaborate and brilliantly simple, assembled a cast of local comedic talent, rigged up the sets and robot characters from junk-store finds — a skill honed in his early days as a prop comic — and debuted the show on a local Twin Cities station.

Mike Nelson agrees that the *MST3K* “house style,” now known as movie riffing, goes against something in the humble Northern spirit. Nelson was the show's head writer before taking over as host in season six following Hodgson's departure.

“I think that's why we built in the fiction of being forced [to interrupt]. We wouldn't do it otherwise, unless someone told us to,” he tells *City Pages*. “Once you get over that premise, I think there's something self-effacing about the comedy. It's a lot of class-clown comedy from the back.”

After the end of *Mystery Science Theater's* 11-year run, cast members from various eras of the show teamed up to form off-shoot movie-riffing groups. Hodgson, Trace Beaulieu, Mary Jo Pehl, Frank Conniff, and J. Elvis Weinstein collaborated on a show called *Cinematic Titanic*, where the group would sometimes take on the daunting task of riffing in real time while the object of scorn and affection played out before them on the big screen.

Meanwhile, Mike Nelson and cohorts Bill Corbett and Kevin Murphy came up with *RiffTrax*, whose format had an ingenious workaround to a problem that had hounded the original show for years.

Host Mike Nelson sings with his robot pals.

MST3K could only tackle movies they had to rights to air, and budgetary constraints meant that was a limited pool. *RiffTrax* would capture audio recordings of Nelson, Corbett, and Murphy cracking wise about a slew of popular movies, such as *Titanic*, and *Twilight* and *Harry Potter* installments. But there was no need for the rights. Just like a kid in the '70s syncing up Pink Floyd's *Dark Side of the Moon* with *The Wizard of Oz*, the *RiffTrax* listener only had to queue up the film in question, then simultaneously start the audio episode.

Licensing problem solved.

“We hacked it, man!” says Corbett, also the former voice of Crow on *MST3K* and self-identified as the group's resident pushy East Coast representative. Corbett joined fellow *MST3K* alums and the show's new host, Jonah Ray, on a panel conference call.

“We tried doing *Daredevil*, the Ben Affleck *Daredevil*, which is great for riffing,” cracks Murphy, the former Tom Servo, “but there are no copies of it available.”

The core of the *MST3K* crew has successfully collaborated in several iterations. Perhaps what's most notable is what hasn't happened in all the years since: No other group has managed to successfully launch a similar venture in the open-source, seemingly accessible business of movie riffing.

Why is that?

“I've wondered about that too,” Nelson says. “The writing itself is really specialized and really hard. To get up to speed on it takes a while. We find even very accomplished writers will bail. The time commitment is so big and the mistakes are so hard to avoid in the early going. It's a weird craft. It's like we've invented our own hand-hammered comedy where you have to be an appren-

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tice for 10 years to produce this thing. At the beginning it's very time-intensive and low-reward.

"I think people go in saying, 'Hey I saw this bad movie, there's a funny scene I made fun of and everyone laughed. I'll sit down and write it.' Well, there was 45 minutes of buildup before that scene, and now you have to fill that blank slate in with a laugh every 10 or 20 seconds."

Yet, Murphy notes, riffing arguably dates back a few hundred years at least.

"Well, gee, I think the first time I saw this happen was in the play *A Midsummer Night's Dream*, when they're doing the show and the king's court are all mocking it, and they're making comments right back to the stage. So what we do is certainly not anything new."

"I would just say Kevin's right," Corbett chimes in. "Shakespeare started it, but we're better than Shakespeare."

Another theater, another atrocity. This time it's the James K. Polk Theater in Nashville, Tennessee, where the RiffTrax crew of Nelson, Corbett, and Murphy have gathered for a live vivisection of *Time Chasers*.

Time Chasers was a *Mystery Science Theater* favorite, notable for being one of the relatively few movies skewered that was contemporaneous with the show. Three years after the release of *Terminator 2*,



E. KATIE HOLM

Mary Jo Pehl and Bridget Jones Nelson

episodes] you don't get a right-on-the-spot reaction, so it's great to do it in front of audiences and hear the laughter multiply and feed on itself."

The audience in Nashville is certainly receptive. They're whooping it up too at the AMC Rosedale 14 in Minnesota, one of hundreds of movie houses participating in

wound up generating \$5.7 million, almost a million more than the original goal, including an additional \$600,000 outside Kickstarter.

It's enough to produce 14 more *MST3K* episodes with an all-new cast that features host Jonah Ray of Comedy Central's *The Meltdown with Jonah and Kumail* alongside new bot voices Hampton Yount and Baron Vaughn for Tom Servo and Crow, pitted against villains played by geek icons Felicia Day and Patton Oswalt. The writers' room will be stacked with the diverse talents, including *The Simpsons*' Dana Gould and bestselling authors Ernest Cline (*Ready Player One*) and Patrick Rothfuss (*The Name of the Wind*). Already slated for guest spots on the revamped series: Mark Hamill, Joel McHale, Jerry Seinfeld.

**"I WILL GO UNTIL I OVERSTAY MY WELCOME,
AND THEN I'LL STAY FOR AS LONG AS
I CAN AFTER THAT."**

1994's *Time Chasers* represents time travel with what appears to be an old Windows screensaver. All of said trips wind up in a future that looks suspiciously like suburban Vermont circa 1994 (except that one time they go back to the Revolutionary War).

The RiffTrax guys are clearly having a great time tearing through *Time Chasers*, cracking each other up onstage while the film plays on a screen behind them. Even though they riffed the movie together back in 1997, they've come up with a whole new batch of jokes. Corbett even works in a reference to modernity's greatest terrible movie, *The Room*.

"Lisa!" he growls in his best Tommy Wiseau, "You and the space-time continuum are tearing me apart!"

Later on, Nelson reflects on the energy of the live shows. "I have a basement office. It's a nice office, but it's a basement office, so I feel like a comedy troll and every now and then they let me out for some light and I get to do these live shows. [In recorded

a live simulcast of the show. Fathom Events has simulcast 19 of these RiffTrax stage productions, and they'll give the same treatment to the big reunion event at the State Theatre, which also celebrates RiffTrax's 10-year anniversary.

The very mention of the Minneapolis reunion show provokes a thunderous ovation in the mostly full theater in Rosedale. They go bonkers like the guys onstage at the Polk Theater can hear them.

The resurgence of *Mystery Science Theater 3000* has provoked a wave of enthusiasm that seems to surprise even the creators. And the fans are putting their money where their mouth is.

Hodgson launched a 2015 Kickstarter campaign with the hopes of rebooting the show for several more episodes, perhaps inciting a new run on a network yet to be determined. On December 11, he hosted a five-hour online live telethon to raise money for the venture. A few technical glitches in the broadcast be damned, the campaign

"The way I joke around my friends and the way I like to write jokes and the comedic stuff I do, it's really based off of the rhythm that I learned from watching *Mystery Science Theater*," says Ray.

Ray, a lifelong comedy nerd, has rapidly ascended the ranks of geekdom. He's the co-host of a standup showcase launched from a comic-book store, has appeared on *Maron* and *Drunk History*, and is a key player in Chris Hardwick's *Nerdist* empire.

But to Ray, nothing compares to being named the newest host of *MST3K*.

"My most watched movie is the *Mystery Science Theater* for *This Island Earth*. I had it on VHS and I watched it all the time. And then it became one of those things where I could turn it on and then fall asleep to it because I knew it so well."

The voices of Hodgson and the bots, he says, have tucked him into bed “more times than my mom.”

When he first heard of the Kickstarter, back before he had any inkling he would actually be a part of the revival, Ray says he immediately sent in “more money than I told my wife I donated, just because I wanted to see it happen.” Now that he is involved, “I will go until I overstay my welcome, and then I’ll stay for as long as I can after that.... It’s literally the job I wanted when I was a kid.”

For devotees — MSTies as they dubbed themselves back in the primordial days of the internet, when the show became one of the first to develop a fan community online — the reunion show at the State Theatre has been a long time coming. So the question looms, what finally changed to bring everybody back together?

The consensus answer: Nothing in particular.

Nelson says there’s no lingering acrimony or dramatic rift, just the natural progression of careers in different trajectories and lives in different cities.

“I think there’s a thing on the internet where people want to fill that vacuum,” he says, chuckling.

“The timing seemed right,” Murphy says. “It never seemed right before, as busy as we’ve all been, or focused on other things, and it was just sort of an alignment of the stars.”

“But I still demanded to be flown in to Minneapolis from Minneapolis,” Trace Beaulieu, a.k.a. Dr. Forrester, chimes in. “Well, the FAA had something to say about that. It’s not a safe maneuver.”

The crew says they have some surprises in store for the big reunion show, which Nelson expects to be “a donnybrook, just a bunch of people swinging up there.” The fodder for the evening won’t be a deliriously bad movie. To accommodate such a sprawling group from all eras of *MST3K*, they’ll riff on a series of educational video shorts, a favorite pastime from the original show.

The shorts consist mostly of corporate- or government-produced public-service announcements, presumably intended to help viewers of the ’50s and ’60s lead an upstanding life. In the harsh light of retrospect, helpful tutorials like “What About Juvenile Delinquency?” or “Is This Love?,” a guide to marriage and romance by Professor Paul H. Landis at the State College of Washington, aren’t so helpful.

“I think I love them because they seem, at this point in time, to have come from another planet,” Murphy says. “And they’re so serious that they’re like the perfect straight man for us.”

“I like that they’re short,” Beaulieu adds.

Corbett says half the fun is curating them. “They’re like little archaeological digs into mid-20th-century America, and they are

pretty tight-assed.”

The gang promises a new batch of shorts to be sacrificed upon the altar of snark, like wayward victims wandering into Manos’ lair. The hands (hands) of fate have at last conspired to realign all the players for the RiffTrax show. It is, after all, its own little cult, inspiring the smirking, eye-rolling ecstasy in its fervent following nicely summed up by Ray, the newest leader.

“It’s a comedy-nerd Woodstock. It’s going to be really insane.” ☞

The RiffTrax crew: Kevin Murphy, Mike Nelson, and Bill Corbett



E. KATE HOLM

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MAKER'S SNARK

Do you *really* need to know about brewing to enjoy beer? Turns out, it helps.



The writer capping bottles

GAAL LEVINE

BY JERARD FAGERBERG

As I'm a beer writer, there's an assumption that I'm an expert on the stuff. That's somewhat true; I know a whole lot about drinking beer. But I'd sooner be caught chainsaw-carving a bust of Laurence Fishburne than running a mash tun. Fine measurements and microbiology are for the attuned and fastidious — folks like me are liable to propagate botulism with a homebrew kit.

So, when Vine Park Brewing invited me to come and cook up a batch at their St. Paul microbrewery, I was wary of how I'd manage. Eventually, the promise of knowing what I'm talking about once in a while roped me in.

Vine Park was one of the first brew-on-premise breweries in the country when it opened 21 years ago. Today, it's

one of just 10 brew-on-premise facilities left in the United States, and it's the only place in the Midwest where you can walk in the door and start making your own beer without any training at all. It's the perfect place for a lummock like me to try out my Mark Stutrud impression.

Owner Andy Grage waits at the counter with a menu of 60 (sixty!) recipes. There's everything from lagers to Belgian wits to imperial stouts for amateurs to flounder through. Your \$165-\$205 investment will earn you six cases of 22-ounce bottles and enough know-how to pass for a cicerone in less discerning company.

I pick the Stump Jumper, an amber pale ale that has a spiritual sibling in New Belgium Fat Tire. I pick it both because it's a good beer and because it seems difficult to fuck up. Pilsners are the most difficult to perfect, so I opt for something I can hide my amateurism

behind.

Luckily, Grage and his team make brewing fairly idiot-proof. Temperature control — perhaps one of the most finicky and intimidating aspects of running a brew operation — is handled by a Vine Park sherpa, who also walks you through the recipe step by step. The brew begins with a kind of beer tea. Grage bobs a tea bag full of malts in a warming vessel while explaining exactly how the process will go down. He'll man the controls; I'll dump stuff in the kettle from time to time. We each measure out a pitcher of malt extract and stir it in. Then, he brings me pelleted hops and tells me to portion them out — one bowl of Northern Brewer, two bowls of Kent Golding. Simple as that.

The experience isn't dumbed down, it's just simplified. The barriers to brewing are in the details. I certainly want to know more about the beer that's in my

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glass, but I'm not willing to risk a five-gallon sanitation emergency in my basement to do it. Nor am I willing to read a textbook to prevent that from happening.

There are points in the process where you feel like you're just along for the ride. Brewing at Vine Park is a bit closer to cooking. Grage is the chef, and I the sous chef. At each point in the hop schedule, he tells me what the dose would add to the beer, and when we finish, he talks through fermentation in the least condescending terms possible — but I'm still just basically the dude in the elbow-length rubber gloves following orders.

After about an hour and a half of stirring,

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FOOD



Andy Graze behind the counter at Vine Park

JERARD FAGERBERG

measuring, and boiling, the brew is over. Graze pumps the wort (that's sugary pre-beer, as I can now confidently say) through a heat exchanger and into a bucket for fermentation. I add the flaked yeast with a dumbass' grin. I recognize that I've barely done anything that could be rightly labeled brewing, but I still feel a sense of pride. For the first time, I feel a kindred bond with the beer I'm about to drink.

That is, the beer I'll be drinking in two weeks' time.

For all the inconveniences Vine Park is able to erase, they still can't do away with the fermentation process. It's not beer without alcohol, and it takes a while for the yeast to eat the sugars and crap out the intoxicating element of the brew. In the intervening days, I find myself wondering about my bucket, sitting in Vine Park's cooler, growing in complexity and flavor. I go back two weeks later to see how my baby pale ale fared in beer puberty.

Bottling is an arduous process. You work a lever and a spigot, filling each bottle individually and capping it with a remedial press. It's the closest thing to work I've experienced in the process, but it finally seems like I'm earning the beer. With each full box I pack up, I feel closer to that perceived expertise, and whether that's imagined or not, it feels good.

You can't drink at Vine Park, so I don't get to try my Stump Jumper until I get home. The crack of the cap off the bottle satisfies on an almost elemental level. The beer froths into my stein seductively, the

aromas all erupting with purpose. I feel like a dingus for enjoying it so much. It goes down a bit fruitier than I'd expected. It's not at all unlike Fat Tire, which is a little disappointing because it isn't as daring and unique as the beers I'd fantasized about

making, but the fact that I can attribute that flavor to the ale yeast is a passable victory.

It's good to know that hops added early in the boil lend aroma to the batch, and those added late are for bitterness. It's useful to be able to taste the roastiness

and point to the amber malt extract versus the sweetness, which comes from the crystal malt steeped earlier in the process. These skills are about as useful as card tricks, but they still give the beer a light it was missing before.

It's easy to uncup a beer, guzzle it, and discard the bottle without thinking too much about it. In fact, this is a really great way to enjoy beer. But when you start thinking with your senses, when the steps and idiosyncrasies of the brewing process bloom into the subconscious experience of drinking, that's a whole other level of enjoyment.

I'm not at that level yet. The simple fact is I don't belong on a brewery floor. I'm a drinker, not a maker. But those two things are complementary. Even this cursory introduction has increased my appreciation exponentially. You don't necessarily need to be an artisan to enjoy taking down a pint in the back yard, but you'd be surprised how much it'd help. **GF**

**For the first time,
I feel a kindred
bond with the beer
I'm about to drink.**

A LIST

FRIDAY Stone Arch Bridge Fest is filled with music, food, and art **P. 22**

SATURDAY Greenway Glow offers an illuminating ride **P. 24**

WEDNESDAY 6/15

SPORTS

NORTH STAR PRO BIKE RACES

VARIOUS LOCATIONS

Every summer, North Star Pro Bike Races turn the Twin Cities into a giant race track. Each day offers a new race at a new location with its own unique challenges. Things kick off Wednesday morning with the St. Paul Riverfront Time Trial. Though the views will be pretty, riders will be focused on cycling, as mere minutes could take pro athletes out of the event. Later in the evening, the St. Paul Downtown Criterium will require riders to zoom by Mears Park and Lowertown buildings, occasionally trekking along brick roads. The following day takes participants out to the countryside for the Cannon Falls Road Race. Spectators may want to do a little winery touring or antiquing as cyclists make their way to Red Wing and back. Friday's Uptown Minneapolis Criterium is always a nail-biter, as racers must make six super-tight turns on the .88-kilometer track, looping around multiple times. For the new North Mankato Road Race, riders will take laps through rural scenery before ending on top of a hill on Valerie Lane. Finally, the notorious Stillwater Criterium requires athletes to trek up the perilously steep Chilkoot Hill multiple times. From there, the ultimate winner emerges. For more info, visit www.northstarbicyclefestival.com. Free. For more info, visit www.northstarbicyclefestival.com. **Through Sunday —JESSICA ARMBRUSTER**

PARTY

RIVER CITY REVUE

PADELFORD PACKET BOAT CO., INC.

This Wednesday, the River City Revue returns to offer an evening of performance, music, and lovely boat views. Storytelling troupe Word Sprout along with DJ Barb Abney will use the Mississippi River as their muse, working in tales of monsters and mythologies. Listen as you sip the event's signature cocktail, the Mississippi Monster. There will also be themed activities



"Silence and Echos" encourages you to examine quiet moments through art.

STEPHEN SHORE, BROWNSVILLE, TENNESSEE

and other fun to be had. September's celebration will explore riverboat gaming with musical guest Jeremy Messersmith. For tickets and more info, visit parkconnection.org, or call 651-291-8164. \$10-\$15. 7 to 9 p.m. 205 Dr. Justus Ohage Blvd., St. Paul; 651-227-1100. **Also September 8 —JESSICA ARMBRUSTER**

THURSDAY 6/16

PERFORMANCE

STEVEN MACKKEY: ORPHEUS UNSUNG

GUTHRIE THEATER

"Don't look back..." takes on contemporary resonance when, in this reworking of the myth of Orpheus, the main character is embodied — or, rather, disembodied — by an electric guitar.

Presented by the Guthrie Theater and Liquid Music, this wordless opera — composed by Steven Mackey with Jason Treuting, conceived and directed by Mark DeChiazza — seamlessly blends music, cinematic imagery, and movement performed by dancers from the Susan Marshall Company in an exciting reimaging of the story of love and loss, hubris and regret. At once grounded in the bodies of the dancers and the string quartet Ars Moriendi, performed by musicians of the Saint Paul Chamber Orchestra, the work is also ephemeral and dreamlike. Here's storytelling for a new generation, embedded in the archetypal. \$22-\$25. 7:30 p.m. Thursday through Saturday; 7 p.m. Sunday. 818 S. Second St., Minneapolis; 612-377-2224. **Through Sunday —CAMILLE LEFEVRE**

THEATER

TOT: THE UNTOLD, YET SPECTACULAR STORY OF (A FILIPINO) HULK HOGAN

PARK SQUARE THEATRE

The allure of wrestling's simplified-yet-amplified view of conflict forms the basis of Filipino-American playwright Victor Maog's *tot: The Untold, Yet Spectacular Story of (A Filipino) Hulk Hogan*. Telling the story of a young boy who leaves his home country behind to reunite with his parents in San Francisco, Maog's work reflects upon how something as cartoonish as professional wrestling can offer a fanciful escape from the ceaseless anxieties of navigating a foreign culture. Calling upon his own experiences as a

CONTINUED ON PAGE 22 ►

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JUNE 19 COMEDY SHOWCASE
with Earl Elliot | 8pm

JUNE 21 The Confused Brothers Band present TUESDAY OPEN BLUES JAM
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A-LIST



Tot wrestles with Asian-American perspectives.

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CONTINUED FROM THURSDAY ►

Filipino-American, director Randy Reyes, one of the most charismatic talents in the Twin Cities, will also handle the lead role as tot. (In a further reflection of reality, Reyes' own sibling Stephanie Bertumen plays tot's sister.) Supported by a sterling ensemble, *tot* marks the 50th world premiere in Mu Performing Arts' prestigious history, continuing the group's longstanding focus on works that represent both the diverse perspectives of the Asian-American experience and universal traits — like deriving satisfaction from a perfectly executed double suplex off the top rope. The show is in preview Thursday, June 16. \$10-\$20. 7:30 p.m. Wednesdays through Saturdays; 2 p.m. Saturdays and Sundays. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through June 26 —BRAD RICHASON**

FRIDAY 6/17

FESTIVAL

MINNESOTA STREET ROD ASSOCIATION'S BACK TO THE FIFTIES WEEKEND

MINNESOTA STATE FAIRGROUNDS

We've got awhile before the Minnesota State Fair. In the meantime, the fairgrounds will be hosting its second biggest event of the summer: the MSRA's Back to the Fifties Weekend. During this festival, around 12,000 shimmering, candy-colored cars will take over every available space. There will be hot rods, antique vehicles, classic Chevys and Fords, luxury models, and trucks that have survived the decades. The weekend will also include family activities,

demonstrations, auctions, food trucks, live entertainment, and plenty more. Be sure to save yourself a trip through the traffic jam and download a free Metro Transit round trip on the official website, msrabacktothe50s.com. \$10. 8 a.m. to 10 p.m. Friday and Saturday; 6 a.m. to 3 p.m. Sunday. 1265 Snelling Ave., St. Paul; 651-288-4400. **Through Sunday —JESSICA ARMBRUSTER**

THEATER

LE SWITCH

JUNGLE THEATER

Told with heart and humor, playwright Philip Dawkins' latest comedy, *Le Switch*, emphasizes that while everyone should have the inalienable right to marry, knowing when to practice that right can be a nerve-wracking proposition. Sharing world-premiere honors with the About Face Theater in Chicago, this Jungle Theater production tells the tale of David, a thirtysomething gay man whose ambivalence toward marriage is awkwardly contrasted with the sudden eagerness of his friends to get hitched. David's uncertainty is made even more pressing when he travels to Montreal for his best friend's bachelor party only to be smitten with a young florist. Suddenly David finds himself facing a whole new set of relationship expectations, ones in which he has previously had — with or without legal recognition — little personal interest. Under the seasoned direction of Jeremy B. Cohen, this socially relevant romantic comedy offers a knockout cast of Kasey Mahaffy (in the lead), Nathan Barlow, Patrick Bailey, Emily Gunyou Halaas, and Michael Wieser. The show is in previews

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ART/GALLERY PAINTALLICA: DOUBLE VISION QUEST

SOO VISUAL
ARTS CENTER

Artists from the collaborative group Paintallica are taking over SooVAC's gallery this week, employing their improvised, organic style for a new site-specific installation. Made up of artists from all over the United States, including two members from Minnesota (Bruce Tapola of Minneapolis and Josh Wilichowski of Stillwa-

ter), the group travels to different cities, embarking on installations composed of chainsaw art and circus lights, with plenty of wood, beer, paint, drawing, and neon thrown in for good measure. After researching the space for a few days (including visits to both SooVAC and its nearby cultural spots and bars), Paintallica worked its magic, reflecting the spirit of the place through the lens of the artists themselves, using tools and imagery from a working-class, rural American aesthetic. There will be an opening reception from 6 to 9 p.m. Friday, June 17. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through July 16** —SHEILA REGAN

June 15-16. \$30-\$48; \$15 previews. 8 p.m. Fridays and Saturdays; 7:30 p.m. Tuesdays through Thursdays, plus Sundays; 2 p.m. Sundays. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063.

Through July 31 —BRAD RICHASON

FESTIVAL STONE ARCH BRIDGE FESTIVAL

STONE ARCH BRIDGE

There is truly something for everyone at the Stone Arch Bridge Festival. Against the backdrop of one of the most picturesque views in all of Minneapolis, over 250 artists gather to display their wares, alongside four performance stages featuring live music from many different genres, a car show, delectable food and beverage offerings, and a variety of family activities. With that wide array of entertainment suitable for any and all interests, it's no surprise that this three-day free festival over Father's Day weekend brings out quite a crowd. In addition to all the art, music, and family fun, Stone Arch also has a ticketed beer sampler event, featuring breweries from across Minnesota, Wisconsin, and the U.S. The family activities area is always popular for kids of all ages, with art projects, face painting, and caricature artists adding their flair to the festivities. The music lineup is consistently top-notch, no matter what your tastes, and the

food and drinks all go down easy on glorious summer nights at the Stone Arch Bridge. For a complete schedule of events and lineups, visit www.stonearchbridgefestival.com. Free. Noon to 10 p.m. Friday; 11 a.m. to 10 p.m. Saturday; 11 a.m. to 5 p.m. Sunday. 219 S. Main St., Minneapolis; 612-230-6400.

Through Sunday —ERIK THOMPSON

DANCE BLACK LABEL MOVEMENT AND CONTEMPO PHYSICAL DANCE

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This twofer offers Carl Flink's Black Label Movement and Marciano Silva dos Santos' Contempo Physical Dance in a program of works co-created by the two companies, as well as audience favorites from both troupes. Dynamic diversity best describes this merger. Electrifying physicality leavened by Afro-Brazilian rhythms will be on view in a new duet for Flink and dos Santos, powerhouse artists with go-for-broke performing styles, and an ensemble piece featuring the molten movers of both companies. The Goodale Theater stage should be boiling as pulses race, both onstage and off. \$25-\$30. 7:30 p.m. Fridays and Saturdays. 528 Hennepin Ave., Minneapolis; 612-206-3636.

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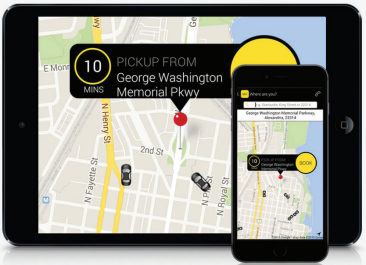
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A-LIST



CHARLES LYON/MIDTOWN GREENWAY COALITION

SATURDAY 6/18

ART/GALLERY

UNNAMED FORMS OF SPACE AND MATTER

INSTALLATION SITE

Artist Kenneth Steinbach has excavated the geographic and cultural history of the intersection at View Street and Juno Avenue in the West Seventh neighborhood of St. Paul to create a site-specific installation that reverberates with memory. Ten thousand years ago, the location was a waterway — a precursor to the Mississippi nearby. Today, a stone church stands at the site, constructed by Irish immigrants. Using ultramarine blue, a color associated with water and images of the Madonna, and a chemical process that produces starbursts of rust and fluid color, Steinbach connects land and spirit. More than 500 of these “artifacts” are included in the installation, creating an abstracted narrative about time and space. There will be an opening reception on Saturday, June 18, from 6 to 9 p.m. Viewings will also be held on Sundays, June 19-26, from 2 to 5 p.m. and by appointment. 506 View St., St. Paul; 612-222-7592.

Through June 26 —CAMILLE LEFEVRE

ART/GALLERY

SILENCE AND ECHOES

FREDERICK R. WEISMAN ART MUSEUM

Slow down your body, free your mind, and explore this exhibition, designed to encourage contemplation and quiet moments. Organized into three sections, “Silence and Echoes” features modern works that convey the maxim “less is more,” pictures that

conjure memories and still time, and artworks that use silence (think John Cage, whose modern-dance pieces instructed musicians to sit quietly rather than play their instruments). It all comes together to challenge conventional notions of art making, the artist’s role in society, and the values of chance and intention. 333 E. River Rd., Minneapolis; 612-625-9494. **Through September 11 —CAMILLE LEFEVRE**

FESTIVAL

MIDSOMMAR CELEBRATION 2016

AMERICAN SWEDISH INSTITUTE

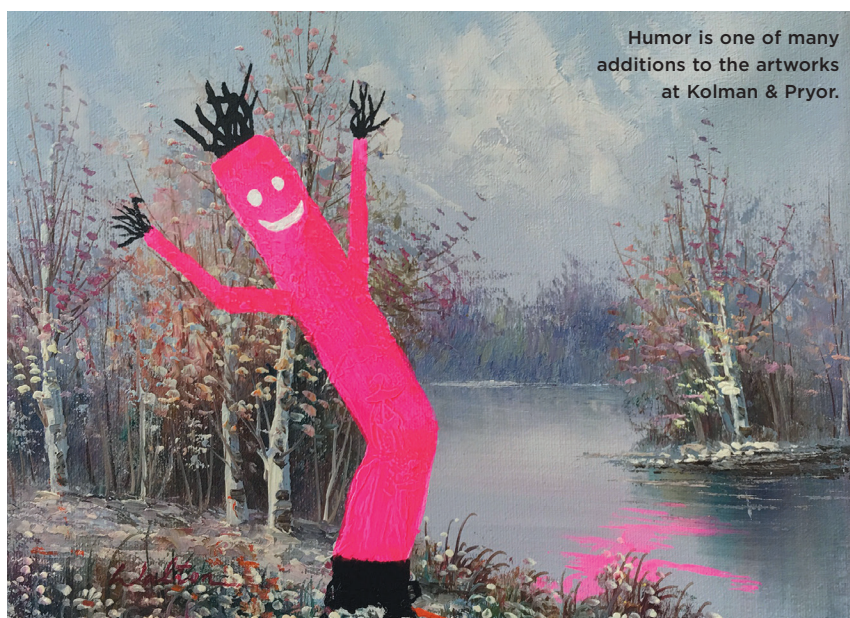
This Saturday, the American Swedish Institute will celebrate summertime with its annual Midsommar Celebration. Watch the traditional Swedish Midsommarstång (Midsummer-pole) raising, then take in the (hopefully) excellent weather with a day filled with live music from the museum’s clubs, dancing, and handcraft demonstrations. Make a flower head-wreath to wear, partake in face painting, listen to storytelling, and play outdoor games. There will also be plenty of nature activities, and food by FIKA will sustain revelers. \$10; \$5 under 18. 10 a.m. to 5 p.m. 2600 Park Ave. S., Minneapolis; 612-871-4907. —JESSICA ARMBRUSTER

COMEDY

DOUG BENSON: DOUG LOVES MOVIES PODCAST

WOMAN’S CLUB OF MINNEAPOLIS

Doug Benson, famous for his marijuana-influenced humor, comes to town to do one sold-out standup set at the Acme Comedy Co. on Thursday at 10:30 p.m.



ERIK BENSON, ROCOLO SPRINGTIME (TUBE MAN)

Humor is one of many additions to the artworks at Kolman & Pryor.

(the hilarious Daniel Koren headlines the rest of the week). Benson will also record an episode of his popular podcast, *Doug Loves Movies*, this Saturday at 4:20 p.m. (get it?) at the Woman's Club. Once fairly accessible to the press, Benson now eschews interviews. Fortunately, Geoff Tate, a frequent panelist on the show, was able to provide some insight. "I definitely watch more movies since becoming a regular on the show," says Tate from his hometown of Cincinnati. He's on *DLM* about once a month. The premise is simple: The panel discusses current movies they've seen, which is followed by the Leonard Maltin Game, in which the guests try to guess a movie based on information found in the famous film critic's annual guide. As with all *DLM* tapings, the guests for the Minneapolis recording are a closely guarded secret. "I am not on the Minneapolis show," Tate can confirm, "but I know who is, and it's going to be good. There's at least one person who's local, and they're all hilarious." \$20. 4:20 p.m. 410 Oak Grove St., Minneapolis; 612-338-6393. —P.F. WILSON

ART/BIKES GREENWAY GLOW

MIDTOWN GREENWAY
As many cyclists know, the Midtown Greenway is a main drag for riders. The bike and walking trail provides crucial pavement that bicyclists use to get from one area of Minneapolis to another, and to connect to other trails and pathways. It's used for recreation as well as commuting. At the annual Greenway Glow, the trail becomes an art party. The event, which benefits the Greenway, features dozens of artist installations and performances, all lit up for the night. The 10-mile bike ride and 5K fun run/

walks raise even more money, while after parties at Eastlake Craft Brewery and Taco Cat in the Midtown Global Market keep the celebration going. To register, visit greenwayglow.kintera.org. Free (\$10 donation suggested); \$25 registration for run/bike (plus \$75 in pledges). 7 p.m. to 1 a.m. Fundraisers can register or check in at Freewheel Midtown Bike Center, 2834 10th Ave. S., Minneapolis; 612-238-4447. —JESSICA ARMBRUSTER

ART/GALLERY ART UP-CYCLE: THE EXHIBITION

THE KOLMAN & PRYOR GALLERY

Last winter, folks were invited to bring in their unwanted artworks — be they landscapes, portraits, photographs, textiles, or stitch work — in exchange for one dollar. Now these pieces have been transformed for Kolman & Pryor Gallery's latest show. Eight artists were selected to participate, including owner Patrick K. Pryor, plus local talents Jodi Reeb, Jim Dryden, Erik Benson, Nathanael Flink, Laura Hallen, James Holmberg, and Carolyn Swiszc. Each selected three to four pieces to enhance, bringing their personal approach and perspective to the pre-existing work. Pryor is applying his abstract style to sunset photography, as well as adding mechanical sounds to pieces. Benson has contributed a bit of humor, adding graffiti and neon-pink elements to subdued landscape paintings. Holmberg has created his own oil paintings on top of another artist's oil painting. See what everyone has been up to at the opening reception, which will include a few unaltered pieces as well. The public reception runs from 7 to 10 p.m. Saturday, June 18. 1500 Jackson St. NE., Minneapolis; 612-385-4239. **Through July 16** —JESSICA ARMBRUSTER

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The Last King isn't quite epic, and that's okay



It might not look like a bromance, but it kind of is.

COURTESY OF MAGNOLIA PICTURES

BY MICHAEL NORDINE

The *Last King* is almost certainly the first movie to feature 13th-century Norwegian warriors firing bows and arrows while being towed behind draft horses on skis. Bless its heart, it's also totally sincere — there isn't an ounce of winking irony to Ravn Lanesskog's historical drama, whose low-key modesty is a welcome corrective to the would-be epics currently flooding theaters.

As such, there's no bloat to its 100-minute runtime. In that sense *The Last King* is kin to *The Wave*, last year's natural-disaster movie that likewise pointed toward Norway as a source of lean, well-wrought genre fare. I can't speak to the historical accuracy of these ski battles; lest it ruin my fun, I don't even want to look it up in case none of these

downhill chases ever actually occurred.

Set in 1204, when our Scandinavian friends were in the midst of a civil war, *The Last King* commences with two illicit lovers in a candlelit chamber hatching a treasonous plot to do away with their king. They're overheard, of course, but the villains carry out their scheme nevertheless. It goes off without a hitch — until it doesn't. With his dying breath, the poisoned ruler reveals that he has an infant son who is to inherit the throne. Two loyal subjects are in the midst of retrieving said heir, much to the chagrin of the would-be usurper, who does exactly what you'd expect him to: He sends his underlings to assassinate the child as well. In for a kroner, in for a kilogram.

This is a film of many -icides, centering primarily on the reg- and infant- varieties, though there are certainly attempts at the frat- kind as well. Brothers betray

brothers and loyalists betray confidences. But there's honor to be found as well. The dude who plays Tormund Giantsbane on *Game of Thrones* (Kristofer Hivju) treks across hyperborea with the royal baby and his best bro on a mission from their slain monarch to ensure the regal line lives on. *The Last King's* palace intrigue isn't always intriguing, and the action is too modestly scaled to inspire awe, but Lanesskog's film proves oddly charming as a sitcom-esque bromance between two faithful servants.

Hivju, who plays easily the most endearing wildling on *Thrones*, has an easy chemistry with his co-star. At one point they flee their horse-riding enemies (on skis, of course), first downhill and then cross-country, holding onto their royal charge all the while. Think of it as *Two Norwegians and a Baby* with broadswords thrown in for good measure.

THE LAST KING

directed by Ravn Lanesskog
opens Friday, Lagoon Cinema

Back at the seat of power, the miscreant who plotted to off the king in the first place frames his brother for the crime and allows him to rot in a jail cell. *The Last King* doesn't fare as well with this kind of Shakespearean backstabbing, based on fact though much of it may be, and awaiting the newborn heir apparent eventually becomes a matter of course.

The film functions as a sort of creation myth for the Norway of today, as it isn't battle prowess but the ability to bring about peace that's most highly valued here. War isn't glorious but rather a necessary evil and a means to an end — something to get out of the way before resuming life as normal. **C+**

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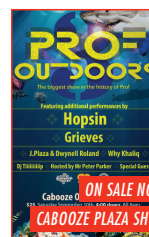


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CURTAIN CALL

Two new theaters rush to open renovated spaces



North Garden Theater

COURTESY OF NORTH GARDEN THEATER

BY JAY GABLER

If all goes according to plan, two new theaters will have opened their doors in the Twin Cities by the time we see our next snowfall.

On West Seventh Street in St. Paul, Ryan and Tina North have just saved a historic theater from the wrecking ball. The Garden Theater originally opened 100 years ago as a movie house, but hasn't been used for entertainment since the 1960s.

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www.strike.theater

city told the previous owner the severely deteriorated building would have to be torn down unless a viable renovation plan was put into place soon. "You could stand where our center stage is going to be," he recalls, "and look up and see the sky."

The Norths came up with a plan: They bought the building and will reopen it this fall as North Garden Theater. After renovations, the venue will be a flexible space with the capacity to accommodate an audience of about 150.

"We hope to mostly make it available for all of the nomadic performers and artists and groups who need a space," says Ryan.

With funding in place and the neighbor-

hood on board, the owners are ready to begin construction. "We're at the tail end of the red-tape portion of the development," he says. "We're hoping for an October opening."

Meanwhile, in northeast Minneapolis, the founders of Strike Theater are on a tighter timetable: Their doors need to be open by August, when the theater will serve as a Fringe venue. "It's gonna come down to the wire," says Allison Broeren, "but we've known that since day one."

Broeren joined with Joe Bozic and Mike Fotis to found the new venue, recognizing a need for a space dedicated to spoken word, storytelling, and sketch comedy.

They saw an opportunity when the SEIU Local 26 labor union moved to the Thorp Building on Central Avenue. The union needed a meeting room, so the Strike founders suggested they combine purposes. Strike will get a space to use for performances, and the SEIU will get "probably the fanciest union meetings around," laughs Broeren, "with full theater lights and such."

The organizations are also planning collaborative programming. Strike Theater will operate as a nonprofit, hosting shows in the new venue (capacity 100-200) as well as running outreach and education efforts.

The founders hope Strike will do for their communities what HUGE Theater has done for the improv scene, serving as a permanent home and a center of gravity. "The audience here is looking for a dedicated home for these communities," says Bozic. "If we can draw them into one particular place, I think the audience will explode." **CP**

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ALTAR EGO

The four self-made churches found on *Cut the Body Loose*, the latest from local rap star Astronautalis

BY JERARD FAGERBERG

“I ain’t no Christian / That was momma’s thing.” With these words, Astronautalis cut himself free from the traditions of his baptism.

It’d been a meandering four years since the transplanted Minneapolis rapper released the galvanizingly existential *This Is Our Science*. Turns out that album was the philosophical foundation on which he’d build his own metaphorical church.

That church turned out to be a diocese — a family of secular belief systems, each with a mission spelled out in the tracklist of his fifth LP, last month’s *Cut the Body Loose*. The prodigal rhymesmith is back in town to preach his latest gospel at the Turf Club and 7th St. Entry on June 17 and 18, respectively. He agreed to lay down the doctrine of the slanged-out Creole apparition that is *Cut the Body Loose*.

The Church of Individual Wherewithal

If there’s one central credo to Astronautalis’ body of work, it’s that self-reliance is the gateway to paradise.

Cut the Body Loose is a purgatory between *This Is Our Science* and reality. It champions the same fierce individualism of the previous record, but does so with the jaded vocabulary of a man who’s seen those ideals fail.

“I felt a pin in my balloon after making this album of uproarious anthems on self-reliance and independence,” the real-life Andy Bothwell, 34, says of the “romantic” and “optimistic” *Science*. “And then having people listen to it and then do the exact same things I was talking against.”

Astro’s always been a sloganeering despot on record, but *Cut the Body Loose* allowed him to get closer to the uglier, uncomely sides of his personality.

“There’s a really selfish and self-indulgent corner of what the new record is,” he says. “This record became about seeing bigger world issues that represented the exact opposite of that [optimism]”

Cut the Body Loose is about how you proceed once those anthemic fight songs amount to nothing more than stylish bumper stickers. Instead of returning to the

dusty American Revolution allegories of past records, Astronautalis relays the determination of his friends in post-Katrina New Orleans and the proprietors of illegal house shows in Slovakia.

“In a lot of ways, you can say this is my religion,” says the hard-traveling MC, originally from Jacksonville, Florida. “I’ve found a rock in the self-reliance, independence, and hard work of individual human beings. And I feel almost obligated to share this with people.”

First Church of the Prophet Jason Feathers

Around 2013, Astronautalis started acting weird. He bought a gold grill. His drawl got more pronounced. At the inaugural Eaux Claires festival in 2015, he holed up in a confessional booth that he presided over like some sort of twisted televangelist.

With this new aesthetic came a new name. He took on the persona of Creflo, the bombastic cleric frontman of Jason Feathers, a grime-rap band he’d formed alongside Bon Iver’s Justin Vernon. Together, they released *De Oro*, a bizarre, braggadocious hip-hop album that utterly baffled critics. But to Astronautalis, it was the most intuitive pivot he could’ve made.

“[That record] helped me embrace a lot of parts of me that I’d forgotten about,” he says.

There’s a reason *Cut* tracks “Running Away from God” and “Kurt Cobain” shiver with New Orleans horns and “Attila Ambrus” jumps with Creole piano. While searching for an aesthetic closer to his honest self, Astronautalis went back to his Southern roots.

“I wanted it to draw on both the South I

Astronautalis performs at the Turf Club and 7th St. Entry this weekend.



CAMERON WITTIG

grew up in and the musical roots of weirdo jazz scene in New Orleans with folks like Professor Longhair and Dr. John,” Bothwell says.

Part of that journey back to Dixie involved Astronautalis revisiting the idea of the minister. It’s a deeply ingrained trope in American life, especially so in the ludicrous swampland of northern Florida.

“The idea of the American fire-and-brimstone minister is something even my fans in Slovakia are familiar with,” Bothwell says. “A good preacher takes a big, gigantic message and finds a way to package it in a relatable, entertaining way. What I’m doing isn’t too different.”

The New Church of Universal Slangage

Considered alongside his early work, “SIKE!” seemed almost sacrosanct when it dropped as *Cut the Body Loose*’s first single. All of a sudden, the skinny hipster boy from the Midwest was going from chronicling Russian scientists to sampling Allen Iverson soundbites, blessing up to Lil’ B, and calling Rick Ross “just a cop with some

bad tattoos.”

Though he’s often sequestered in the sub-genre “indie-rap,” Astronautalis has never been a backpacker. He grew up on the No Limit, Slip-N-Slide, and LaFace Records — bordellos of blinged-out hedonism that defined Southern hip-hop in the 1990s. For the first time in his career, Astronautalis embraced those industry-rap influences.

“I felt really disenfranchised with what rap had become for a while,” he says. “But rap has become the most exciting it’s ever been.”

More than that, hip-hop has evolved into the common lexicon of the people. Astronautalis hears sportscasters using rap neologisms, and he sees Hillary Clinton hitting dabs on *Ellen*. It trips him out.

“Language is the lynchpin of every record,” Bothwell says. “If I wanted to communicate big ideas in this day and age, [hip-hop slang] was the natural language to operate in.”

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very literal tradition in New Orleans jazz funerals. During the service, mourners will say their final goodbyes to the deceased before entombment. Instantly, the music in the procession becomes more upbeat, releasing all the sick grief of the ceremony and turning it into a true celebration.

It's a beautiful moment, one that's replicated on *Cut the Body Loose*. It's all despair and dire circumstance until the title track. Heartbreak ("In the Tall Grass," "Guard the Flame") and disaster ("1515 Washington," "Forest Fire").

"I don't have an answer to the problems in the world, and that's the point of the album," Bothwell says. "It builds up to that point in where all the problems have compounded, and then there's just this big, dumb, ignorant, joyous dance party."

"Cut the Body Loose" pivots directly into "SIKE!" before culminating the euphoric turn in "Boiled Peanuts," a wistful ode to youthful idiocy with a hook sung by fellow Southern transplant Lizzo.

There are no callbacks to the systemic tragedies he despairs over earlier in the tracklist, nor is there any grand, philosophical conclusion. There's just a memory of a dumb kid dissing too hard at open mics. Then, it's over.

"I'm letting go of that desire to find a point and finding a new happiness," Bothwell says. "I don't wanna make a manifesto. Manifestos are boring as fuck." **CF**

CRITICS' PICKS

ROCK THE GARDEN

BOOM ISLAND PARK, SATURDAY 6.18

The 2016 installment of Rock the Garden will be a gardenless affair! The annual fest was relocated to Boom Island Park in northeast Minneapolis due to construction at its usual home outside the Walker Art Center. RTG features two stages instead of one this year, but it's also just a one-day party (the past two editions were spread over two days). Psych-rock favorites the Flaming Lips will bring their confetti-drenched carnival of a stage show to the headlining slot. They'll be preceded by Chance the Rapper, the adventurous, Kanye-collaborating, 23-year-old Chicago MC whose mixtape from May, *Coloring Book*, scored universal critical praise; his career has exploded since RTG managed to snag him. The Twin Cities presence is strong with Lizzo's Grrrl Prty crew, hyper-polished young pop-rockers Hippo Campus, and politically charged synth-pop stars Polica. Veteran indie-folk star M. Ward, blues-folk rockers Nathaniel Rateliff & the Night Sweats, and Cali punks Plague Vendor also perform. \$64. 2:30 p.m. 724 Sibley St. NE, Minneapolis; www.thecurrent.org. —JAY BOLLER

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SAVAGE LOVE

Diaper Dilemma

How do I tell my boyfriend his diaper doesn't bother me?



Dan Savage

I've been dating a nice guy for a month or so. Sex is good, and we're faulty* compatible in other ways, too. He told me he likes to wear diapers. He said he doesn't want me to do it with him, but that every once in a while he likes to wear them because it makes him feel "safe." He said that this isn't sexual for him, but I have trouble believing him. I'm not sure how I feel about this. He also said that it embarrasses him and he wishes it wasn't something he needed. If you have any insight into what to ask him or how to make sure I can keep him satisfied sexually as we move forward (if we do), it would be appreciated.

DO I ASK POOPER EVERYTHING RESPECTFULLY, SIR?

You shouldn't assume (contra your sign-off) that Potential New Boyfriend (PNB) is pooping his diapers. Most guys who are ABDL (adult baby/diaper lover) are interested only in wetting themselves, if that. (Some only wear, never fill.) It sounds like PNB is struggling with kink- and/or sex-shame, DIAPERS, and the assumption you've made about the extent of his diaper play might put him on the defensive.

You have a hard time believing PNB when he says there's nothing sexual about his interest in diapers, and that makes two of us. Seeing as he's already succumbed to shame where his kink is concerned, he is very likely weighed down by the sex-negativity that comes bundled with kink-shame. So he may have told you there's nothing sexual about his thing for diapers because he thinks it makes his diapers seem less sordid.

That said, DIAPERS, "this makes me feel safe" and "this makes my dick hard" aren't mutually exclusive phenomena. Both can be true. Another clue there's something sexual about this thing for diapers: not wanting you around while he wears them. Maybe diapers are something he enjoys

wearing during alone time, or maybe the sight of him in diapers makes the sexual aspect hard to deny. ("Is that an enormous rattle in your diaper or are you just happy to see me?")

I would advise you to say some vaguely affirming things ("Your diaper thing doesn't bother me, and wouldn't even if it were sexual") without pressuring him to include you at diaper time. Don't rush things — relationship-wise or diaper-wise — and focus on establishing a mutually satisfying sexual rapport/repertoire.

*P.S. I think you meant "fairly compatible" not "faulty compatible." Normally I would correct a mistake like this before printing a letter — but I rather liked your accidental phrase. A loving and functional-but-imperfect relationship — really the best we can hope for — could be described as faulty compatible.

SPEAKING OF ABDL: Residents of Mount Prospect, Illinois, are upset about a new shop that caters to diaper lovers in their community. Tykables sells grown-up-size diapers, rocking chairs, and cribs. The Chicago Tribune reports that some residents are uncomfortable because the shop — which has no signage and soon-to-be-frosted windows — is near schools, parks, and other places where "children gather." Mount Prospect is a suburb, so there are schools or parks near just about everything. And there's a gun shop a couple blocks away from a large public park and an elementary school — and no one ever walked into a school and started diapering students to death. Maybe worry about the real threat to your kids, Mount Prospect?

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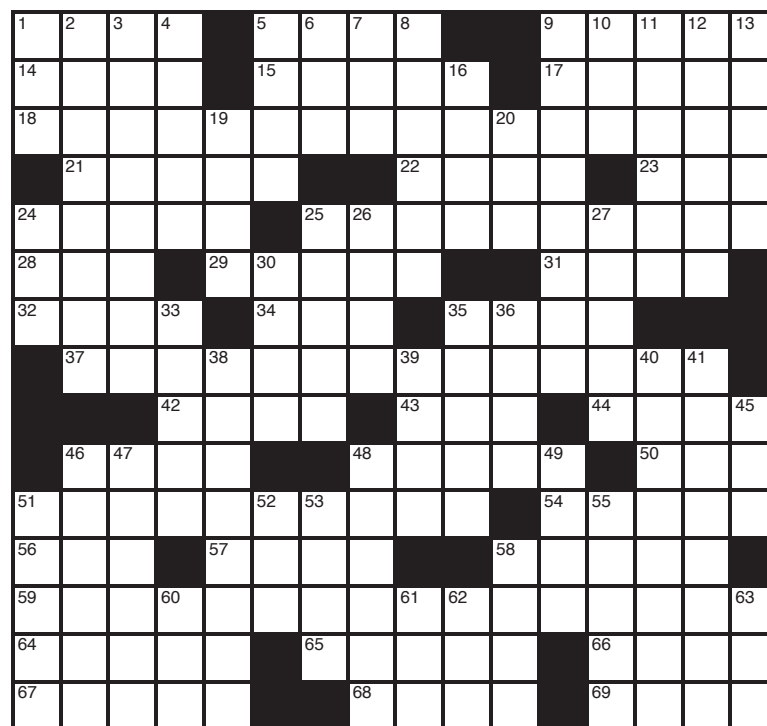
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- 52 Chill
- 53 Coral isles
- 55 Certain pious Jew
- 58 Flow slowly
- 60 Mouth-to-mouth moment
- 61 Required
- 62 Sch. fundraiser org.
- 63 "Make an effort"

Last Week's Answer





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SATURDAY

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.....
SUNDAY

JUNE 19

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.....

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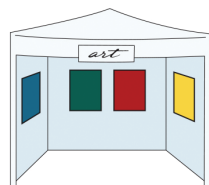


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INSIDE:

MAP

**ARTIST
DIRECTORY**

**MUSIC
SCHEDULE**

**FOOD
VENDORS
MORE!**

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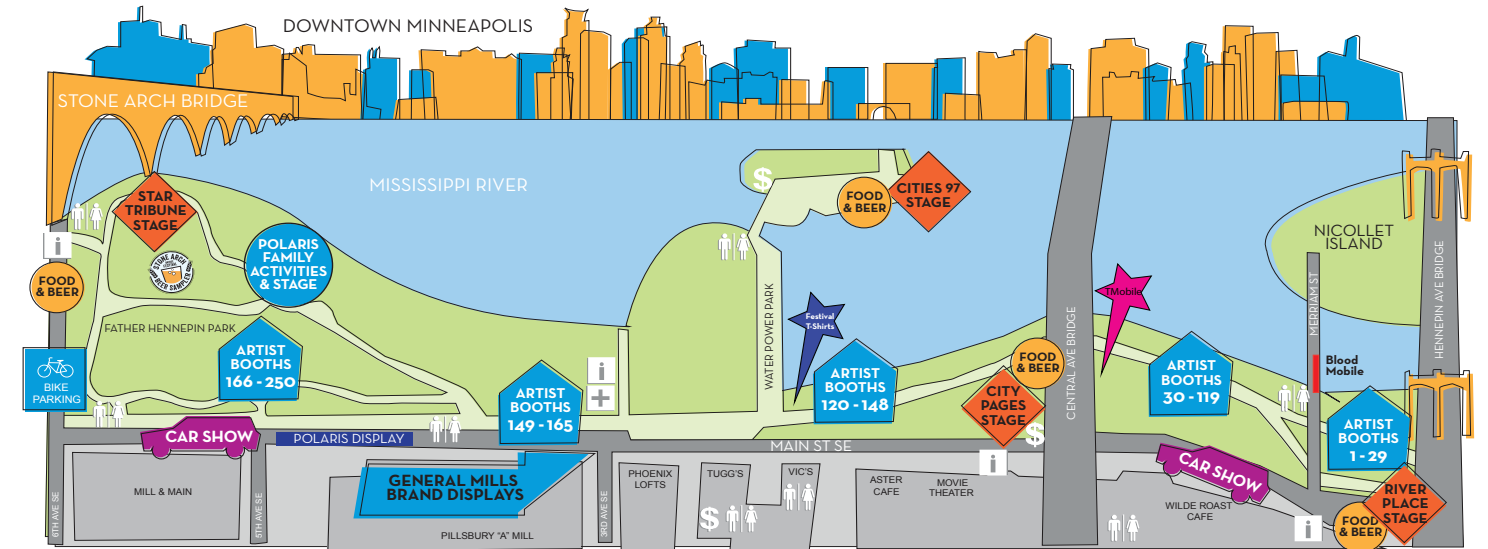


CITY PAGES



USE THIS DIRECTORY TO FIND YOUR FAVORITE ARTIST, OR AS A HANDY WAY TO REMEMBER YOUR NEW FAVORITES! CHECK OUT THE MAP FOR BOOTH LOCATIONS...

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**FRIDAY, JUNE 17
& SATURDAY, JUNE 18
4-7 PM
FATHER HENNEPIN PARK**

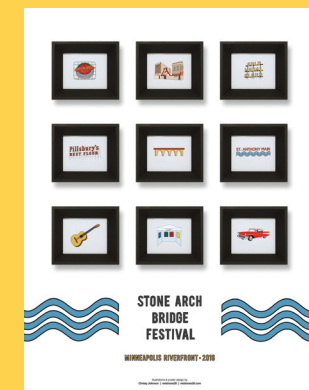
TICKET INFORMATION

Advance Tickets: 8 tickets/samples + sampling cup: \$15
Onsite Tickets: 8 tickets/samples + sampling cup: \$20
 (while supplies last).

ADVANCE PURCHASE RECOMMENDED, THIS EVENT SOLD OUT IN 2015!
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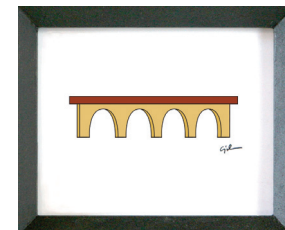
10-15 breweries from Minnesota, Wisconsin and around the U.S. offering samples of some of their signature products. Patrons 21 years old or older purchase sampling tickets (one ticket per sample), receive their commemorative cup, and enter sampling tent to taste samples of beers from each participating brewery.

2016 COLLECTOR'S POSTER



BY CHRISTY JOHNSON
2016 Collector's Poster was created by local illustrator Christy Johnson. Each spring an artist is selected to create an original piece capturing the essence and energy of the Festival and the Minneapolis Riverfront. These limited edition posters are available for purchase at the Festival's information booths and at Christy Johnson's booth #111 for \$15. www.redshoes26.com

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Fr. Hennepin Park
- RIVERPLACE PLAZA STAGE**
Near Hennepin Ave.
- CITIES 97 STAGE**
Water Power Park
- CITY PAGES STAGE**
Under Central Ave. Bridge

FRIDAY, JUNE 17

Undlin and Wolfe	4:15
Prairie Fire Lady Choir	5:15
Katy Vernon Band	6:15
Niki Becker	7:15

Monica LaPlante	7:15
Miss Myra & the Moonshiners	8:15

Gates Open	5:30
Live Music	5:30
Soul Asylum	8:30
FIREWORKS!	9:30

SATURDAY, JUNE 18

DENNY	12:15
The Usual things	1:20
JONES	2:25
Wastrels	3:30
Horseplay	4:35
A Piano in Every Home	5:40
The Social Disaster	6:45
bloodnstuff	8:00
Mark Mallman	9:15

SATURDAY (CONTINUED)

Bob & Lynn Dixon	12:15
Jeromy Darling	1:15
Dan Israel	2:15
A Few Gibbons	3:15
Ben Vanden Boogaard	4:15
Ananya Jaidev	5:15
Adam Svec	6:15
John Swardson	7:15

Blue Groove	1:15
Ben Glaros & the Infinite Electric	2:15
Sarah Morris	3:15
The Homestead Act	4:15
Jackson & the Roosters	5:15
Jourdan Myers	6:15
To Be Announced	7:15

Peter Lochner	1:15
Vicky Emerson	2:15
The Skally Line	3:15
thecaseyband	4:15
John Penny Trio	5:15
Church Dads	6:15
Danami and the Blue	7:15


SUNDAY, JUNE 19

Andy Cook	12:00
blinds	1:00
Whiskey Rock 'n' Roll	
Club MPLS	2:05
Poolboy	3:10
Phantom Tails	4:15

The She Shells	1:15
Paul Seeba	2:15
Matt Hannah	3:15
Footfall	4:15

Elizabeth Ghandour & Heighburners	12:15
Wailing Loons	1:15
The Paper Days	2:15
Federales	3:15
The Thirsty River	4:15

Shawn Stelton	1:15
Tortuga!	2:15
Postina	3:15
The Plott Hounds	4:15




FAMILY ACTIVITIES AREA

IN FATHER HENNEPIN PARK

The Family Activities Area is a welcoming open space in Father Hennepin Park filled with entertaining and interactive things for kids and adults to experience. Join the Twin Cities Road Crew, on the Polaris stage, throughout the weekend. There will be music, games, dancing, and prizes - all in the name of summer safety. Kids will have the opportunity to participate in a custom ATV helmet design contest. A lucky winner will be selected to have their design brought to life by a local air brush company.

Enjoy fun activities each day with Venture Photography, Kipp Northstar Academy, Minnesota Connections Academy on Saturday and Ann Bancroft Foundation on Sunday. Stop by for a glitter tattoo, have your face painted and have a fun caricature drawn for a keepsake. Minnesota United FC will be onsite playing games and running drills.

FUN ACTIVITIES FOR KIDS & ADULTS




FRIDAY NIGHT

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150TH ANNIVERSARY CELEBRATION



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Ben & Jerry's Ice Cream

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EASY-ACCESS, MOBILE SITE GUIDE WILL BE ACTIVATED FRIDAY, JUNE 17TH

